

创作谈：渡边纯作品集

**On making : 12 works by Jun Watanabe**



中国建筑工业出版社  
CHINA ARCHITECTURE & BUILDING PRESS

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## contents / 目录

006 On making / 创作谈

*Jun Watanabe / 渡边纯*

### works / 作品

014 Hiroo Flat / 广尾公寓

028 Villa Gamagori / 蒲郡别墅

040 House in Hibarigaoka / 云雀丘住宅

050 Cow Barn in Appi Resort / 安比度假酒店牛舍

060 Foreign Student Dormitory, Chubu University / 中部大学外国学生宿舍

070 Renovation of the International Congress Hall, Makuhari Messe / 幕张国际会展中心国际会议厅改造

080 Downtown Community Center, Toki City / 土岐市闹市社区中心

090 House in Shinagawa / 品川住宅

100 House in Seijo / 成城住宅

112 Taka House / 高宅

122 Villa Nakakaruizawa / 中轻井泽别墅

134 Aster Orphanage / 星形孤儿院

### project summary & biography / 项目摘要与传记

148 project summary / 项目摘要

152 list of works / 作品清单

153 biography, honors and awards / 传记, 荣誉与获奖

### detailing / 细节

156 Villa Gamagori / 蒲郡别墅

158 House in Hibarigaoka / 云雀丘住宅

160 Foreign Student Dormitory, Chubu University / 中部大学外国学生宿舍

164 Renovation of the International Congress Hall, Makuhari Messe / 幕张国际会展中心国际会议厅改造

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158 House in Hibarigaoka / 云雀丘住宅

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**On making**  
*Jun Watanabe*

Since my initial architectural training, I have maintained a tendency to look at the core issue of architecture. Driven by natural disaster, the big earthquake and tsunami on March 11, 2011, the architects of Japan were fundamentally awakened to the importance of community ties (“Kizuna 絆” in Japanese). There was once a trend to regard architecture as the medium to express the architect’s pedantic philosophical play.

However, after the incidents of March 11, we Japanese architects should no longer stay solely in our private realms. Instead we are now looking for architectural intensity inspired by issues in public realms. We are to serve society by intentionally getting rid of self indulgence. We should aim for the meaningfulness of architecture, which is inherent and often developed in the public realm. ‘Flashy’, ‘eloquent’, and ‘talkative’ are words from which my architectural pursuits surely maintain a clear distance. My works are outside the realm of self-appointed avant-gardists and inside the events of everyday life. I try to operate my work in the real world with few illusions about the messianic calling. I am interested in pursuing the depth of these architectural explorations. ‘On Making’ is what I set as the title of this writing. The architecture consists of materials. The material ultimately forms the architectural existence. We human beings are surely moved by great pieces of architectural work. The essential quality of architecture is, in fact, based upon the actual matter of the building. When the architecture does achieve meaningfulness, the matter of architecture inevitably speaks of some explicit themes.

It is true that small pieces in architectural element represent the consistency of the architecture. Thus, they occasionally speak about the essence of architectural achievement as Mies van der Rohe once pointed out. The making process necessitates further attention from architects. The construction always provides endless clues to enhance the philosophical exploration in architecture. It holds the sovereign quality which we architects should recognize more.





Instead of regarding on site construction as just a series of endless compromises disturbing the original design immediately before the final realization, we should intentionally face the dialectics of the immovable actuality and the pre-occupied architectural philosophy. Fundamentally important for us is the departure from the creator's arrogance. I am often intrigued by unexpected findings. These occur when I am overwhelmed by the actual presence of a building on site. To me, the key seems to be this; If we architects wish to deepen architectural philosophy, we should focus more on the dynamism of the realization process on site. The construction process should not be a minor thing that must be obeyed. Construction is more than that. On occasion, when the architect is keen enough, the reality of the building in construction brilliantly radiates. It has potential to deepen the architectural philosophy. We should try first to find the wonder itself based upon our individual curiosity. This will not come to us automatically. The more effort we make, the more enlightenment comes to our minds. Things cannot always be under our control, which is intriguing enough to be explored further. Those things which are out of our control often offer more powerful brilliance. We should intentionally leave room to appreciate those unintended developments. We can expect those happy accidents to autonomously come out in order to be recognized. We should keep our eyes open for those endlessly emerging potentials. Louis I. Kahn said "The architecture does not exist. The will of architecture exists." In 21<sup>st</sup> century society things are hastily moving on every day. In order to sense the presence of architecture one must make an effort to be silent. The certainty of the presence of architecture has grown thinner. Architects rarely care about the will behind the work, which Kahn once set as his life-long architectural pursuit. This uneasy situation creates a society floating without a sense of being anchored. We should depart from this unhealthy perspective. Ideally speaking, architecture should first emerge without any flashy arbitrariness. If we can make this happen, architecture regains a life of its own. The building inherently stands alone, occasionally in complete solitude. The building acquires a definitive condition where people are not consciously aware of its appearance. They live their daily life around and within the building itself, breathing the same air. Once the architectural work is left alone, it surely starts acquiring physical consistency with its environment.

I present these 12 works as the result of my philosophical pursuit of architecture. Here the architecture stands alone, expressing to each its own individually acquired and developed themes. Each has its own degree of expression, in powerful or subtle manners. In general, I tried to place them standing "on tiptoe" in the contemporary world of arrogance. I believe that they are indicating the presence of the ideas in built matter, hoping that they explain my argument more clearly. Overall, the real issues of tectonics and siting have become the two key driving forces carrying my architectural thinking deeper. The project Villa Nakakaruzawa (second from last), has acquired its theme through the interaction and positive appropriation with the quieter voice of the site, as well as through tectonic pursuit. Ultimately, the projects should always and essentially have their own presence. They fit smoothly and naturally on the sites as if they have found their own inherent place to be. If the finished buildings look as if they have existed there from the beginning, this is nothing but my intended goal.

受到早期建筑教育的影响，我始终保持着对建筑核心问题的关注。2011年3月11日的地震和海啸所造成的自然灾害，使得日本的建筑师对于社区的纽带（在日本称为“絆”）有了更为本质的理解。曾经有一种趋势，把建筑看作建筑师展示自己学究式的哲学思考的媒介。

然而，经过3·11的灾难，我们日本建筑师不能再单纯停留在我们自己的世界里。相反，我们需要用公共领域的议题，激活建筑的能量。我们需要有意识地停止自我沉溺，转而去服务社会。我们的目标是做有意义的建筑，存在于并且通常发展于公共事务的建筑。我的建筑追求肯定与“鲜丽的”、“动人的”和“表达丰富的”这些词汇有很远的距离。我的工作也不涉及自我标榜的前卫风格，而是融入日常生活的事物中。我希望在真实的世界中工作，而不需要救世主式的呼喊。我的兴趣是建筑领域探索中的深度。这本书的名字是“创作谈”（On Making）。建筑是由物质组成的。建筑最终存在的形式是物质的。人们总是会被伟大的建筑作品打动。建筑最根本的特质，必然是基于房屋实际的物质存在的。当建筑获得了它的意义，作为物质的建筑必然会表达出一些清晰的主题。

的确，建筑中一些很小的元素，就能表达出建筑的一致性。因而就像密斯·凡德罗（Mies vander Rohe）所说，在不经意间阐述了建筑的真髓。建造的过程需要建筑师更多的关注，它总会给建筑师提供无尽的线索，增进对建筑哲学的探究。其中蕴藏着我们建筑师需要认识的最重要的内在。

如果不再把现场建造看作经过一系列没完没了的妥协，改变原来的设计，最后只是把房子盖起来了，我们就可以直面难以改变的现实与专注的建筑哲理之间的辩证关系。对我们来说，其中最根本的原因是设计者本身的傲慢造成的背离。我总是对一些意想不到的发现着迷。而这总是发生在我被建筑工地现场的实际情况打击的时候。对于我来说，其中的关键在于：如果建筑师希望深入建筑哲理的研究，我们就必

须更多地关注工地实践过程所呈现的动态。建设过程不应只是一种被动的服从，建设所具有的含义比这多得多。有时候，如果建筑师足够敏锐，房屋的建造现实就会显得熠熠发光，为建筑哲理的深入提供机会。我们需要带着求知欲，首先去发现奇迹本身。这一切不会自动降临我们身边。我们越努力地投入，思想就会得到越多的启迪。不是什么事情都能在我们的控制之中，足够复杂的事情反而能让人探寻到更多东西。不能控制的事情常常提供更为有力的闪光点。我们应该主动离开房间，去欣赏那些并非有意的变化发展。我们需要让视野更为开阔，去了解无穷的正在发生的可能性。路易·康（Louis I. Kahn）说：“建筑其实并不存在，存在的是建筑的意志。”21世纪的社会事物正在发生日新月异的变化。为了感受到建筑的存在，人们需要努力保持沉默。对于建筑存在感的确认正在逐渐减弱。建筑师很少考虑工作背后的意愿，而这曾经是康（Kahn）为之奋斗终生的建筑追求。令人不安的现状在社会上产生出一种漂浮不定，无所依靠的氛围。我们应该脱离这种不健康的大背景。理想化地讲，建筑首先应该摆脱浮躁而任意妄为的状态。做到这一点，建筑才能重新获得自己的生命。这样的建筑在本质上是独立的，有时甚至是完全孤立的。它能够获得一种确定的环境，人们在其中不是只关注建筑的外观。人们每天的生活既在建筑外，也在建筑内部发生着，都呼吸着同样的空气。如果独立看待建筑作品，它必然需要与环境在物质上具有一致性。

本书呈现的12个作品，都是我探究建筑哲理的成果。每个建筑各自独立，向人们表达它自身的需要和发展而来的理念。每个建筑都有自身的表达程度，有些是强有力的，有些是微妙的。总体而言，在充满自大和傲慢的当下社会，我希望它们都是“踮着脚走路”，悄悄地存在着。我相信，它们也都体现了建造这一事件中的观念，希望能将我的观点表达得更为清晰。总之，建构和选址的真实问题是从事深入建筑思考中两个最主要的驱动力。倒数第二个项目轻井泽别墅（Villa Naka Karuizawa），其主题是通过建构的方式，用更轻微的声音，与基地进行互动和积极的占据。最后一点，这些项目在本质上都有其自身的表达。平静而自然地融入环境之中，就好像这是它们与生俱来该待的地方。如果它们建成后，能够看上去好像一直存在于那里的话，就是我预期的目标。





**works**